Vol. 1 / No. 10 / December 1979

# Art Theft Archive *Newsletter*

Portrait of Hans Tucher, Albrecht Dürer

Portrait of Felicitas Tucher, Albrecht Dürer

## *Recovery and Restitution: Active Issues in the Political Arena*

Since the early 1970's, there have been two important legal matters pending in the United States, the determination of which could have an extremely significant impact on the domestic and international art market. The first is the proposed legislation to implement the 1970 Unesco Convention on cultural heritage, which has been stalled in the House of Representatives since the Convention was ratified in 1972. The second is the outcome of a civil case in New York, in which the German Democratic Republic is suing a New York private collector, Edward Elicofon, for possession of two portraits by Albrecht Dürer, which were stolen from the museum in Weimar, Germany during World War II, and acquired by Elicofon in 1946. A decision in this case would update the 1964 decision of *Menzel v. List*, which awarded a painting stolen in World War II to its previous owner, thus affirming the enduring title of a stolen object, even when the object has passed into the hands of a bona fide purchaser.

Hearings on the former legislation, HR 3403, were held in September. The prevailing feeling of those attending the hearings was that, while the United States should participate in international efforts to stop the looting of artifacts, the proposed bill would not significantly alter the world situation which allows cultural property abuses to occur, unless other art-importing nations responded with similar legislation. Likewise, as counsels involved in the Elicofon dispute anticipate renewed activity in the case in the near future, questions arise as to whether the judgement of this case will provide a clarification as to the ownership of works looted from European museums in World War II, as well as other objects that have been missing for substantial periods of time. The outcome of this case will directly affect the disposition of several other paintings with similar histories, which are presently rumored to be available on the art market.

Both these issues call forth the inequities of laws controlling cultural heritage in different countries and illustrate the need for an international standard by which claims relating to important cultural heritage can be handled. In recent months, there has been evidence of activities on several fronts which, while on the surface they appear disparate and even conflicting, have as their common purpose the creation of a practical and orderly process for the hearing and settlement of such claims. These developments are summarized below.

*Unesco*

A resolution introduced by Zaire and adopted at the Unesco General Conference in 1978 has led to the formation of an Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of origin or its Restitution in case of Illicit

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Appropriation. The Committee's statutes establish its jurisdiction as covering cultural property "which has a fundamental significance from the point of view of the spiritual values and cultural heritage of the people of a member state . . . and which has been lost as a result of colonial or foreign occupation, or as a result of illicit appropriation." While its purposes obviously overlap those of the 1970 Unesco Convention, the Committee seems to operate as a separate entity. The initial impetus for its formation was, no doubt, an urgent insistence by Third World countries that there was no forum in which requests for restitution of cultural heritage could receive serious consideration. But the committee, if it assumes a central role in facilitating such negotiations, could also remove to a higher level this heated political issue, and thus help to de-politicize the 1970 Unesco Convention. Fear that the 1970 Convention could open a channel for restitution claims has been one of the principal impediments to its passage in the industrialized countries.

Twenty countries have been appointed to the Committee on Restitution, whose first meeting is scheduled for Spring 1980 (see Unesco document 20 C/86). In the interim, a special issue of *Museum* (v 31, n 1, 1979) has been devoted to a presentation of arguments on this issue, and of some examples of restitutions which have already taken place.

Unesco is planning a widespread survey in 1980 to evaluate the progress made through the 1970 Convention, and the problems that have been confronted in implementing it. 45 countries now participate in this Convention, only two of which are significant importers of cultural property: Canada and Italy. Member states now include Algeria, Argentina, Bolivia, Brazil, Bulgaria, Cambodia, Cameroon, Canada, Central African Empire, Cyprus, Czechoslovakia, Dominican Republic, Ecuador, Egypt, El Salvador, German Democratic Republic, Guinea, Honduras, Hungary, India, Iran, Iraq, Italy, Jordan, Kuwait, Libya, Mauritania, Mauritius, Mexico, Nepal, Nicaragua, Niger, Nigeria, Oman, Panama, Peru, Poland, Qatar, Saudi Arabia, Syrian Arab Republic, Tunisia, Tanzania, Uruguay, Yugoslavia, and Zaire.

Preliminary reports by member states on how the Convention has been implemented in these countries have been deposited by Argentina, Brazil, Bulgaria, Cameroon, Canada, Ecuador, Iran, Jordan, Kuwait, Libya, Nigeria, Poland, Syria, Yugoslavia, and Zaire. Commentary by non-members has also been contributed by Austria, Denmark, France, Guinea, Japan, Switzerland, and the U.K. (see Unesco document 20 C/84.

*Council of Europe*

The Western European countries have systematically abstained from passage of the 1970 Unesco Convention. Justifications for this abstention have ranged from legal reasons (the Unesco Convention's incompatibility with the Common Market's Treaty of Rome, which prohibits import control within the 9-member European Economic Community), to disapproval of the Third World's desire for restitution of treasures in European museums, to a general indifference toward the problems of archaeological looting, born of the superior ability of most European countries to protect their own sites. The only European country to accede to the Unesco Convention is Italy, whose looting and theft problems exceed her interests as an importer of art.

Now the European countries have come together under the auspices of the 21-member Council of Europe to propose an alternative instrument which will be more responsive to European problems—namely repatriation of stolen objects recovered under different jurisdictions, cooperation in the extradition and trial of offenders, and cooperation in disrupting European conspiracies for theft and fencing of stolen art.

A committee comprising delegates from Austria, Belgium, Cyprus, France, Germany, Greece, Italy and Spain, as well as observers from the EEC and Interpol, was held in Strasbourg in November. A first draft of the proposed Convention will be considered at its next meeting in the spring. The proposed Convention is expected to operate within the framework of existing European penal conventions, thus to be able to equate the disparities of domestic legislation without requiring the enactment of new domestic laws. It is also expected to be an open Convention, which could be ratified by countries outside Europe, or adopted by other international agencies, such as the OAS.

*New York State*

As recent case histories in the United States continue to uphold the rights of the original owner as against a bona fide purchaser in recovering stolen art objects, the New York State legislature is considering a bill which would limit to three years from the date of

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acquisition, the time in which title claims could be brought against a cultural institution or non-profit organization in order to recover stolen property. This bill would bar retroactive suits by foreign states to regain objects that had been in New York collections for more than three years. At the same time, the proposed bill requires that the institutions make information on new acquisitions available to the public, thus encouraging a wider disclosure than has been practiced in the past by institutions which regularly acquire objects that might be subject to title disputes.

The proposed legislation (S. 5222 and A. 7170) is an amendment to Section 397-a of the General Business Law, and states that "an action to recover an object from a non-profit organization shall accrue on the date of acquisition by the non-profit organization of such object," provided that within one year from the date of such acquisition, the non-profit organization has met one of the following criteria:

a) the acquisition has been reported in a publication of the non-profit organization, a regularly published newspaper or periodical with a circulation of at least 50,000, or a periodical or exhibition catalogue concerned with the type of object; or,

b) the object has been displayed or "otherwise made accessible to the public" and has remained on display or accessible for a period aggregating one year during the three-year period following the acquisition; or

c) the object has been catalogued, and the catalogue material is available upon request for at least 2 years during the three-year period following the date of acquisition.

The following explanation of the bill is excerpted from remarks by Ashton Hawkins, Vice President, Secretary, and Counsel of the Metropolitan Museum of Art before the Economic Standing Committee on Commerce and Economic Development, New York State Assembly, on 27 September 1979.

*The purpose of this bill is to protect the collections of museums, libraries and other non-profit organization with respect to the time of accrual of a cause of action to recover chattels from a bona fide purchaser. There is, in effect, a statute of limitations of unlimited duration, because the statue of limitations period does not begin to run until a demand by the rightful owner for the return of the object, and the refusal of the bona fide purchaser to return the object. Under this rule, a painting could be reclaimed by the true owner even though a museum had purchased it in good faith for value and the painting had been on continuous display in the Museum for over 50 years. Or the object could be a violin bought by an orchestra or a crucifix purchased by a church.*

*To remedy this situation, the bill will provide that the* cause of action would accrue *at the time the non-profit organization in good faith purchased the object for value or received it by gift or bequest, if a report of such acquisition has been published, [or] the object has been displayed, or catalogued and the catalogue information made available to the public as specified by the bill.*

*In situations covered by the statue, there are two innocent parties who are both out of pocket: the true owner and the bona fide purchaser. Where the bona fide purchaser is a museum or other non-profit organization, it would be in the public interest to preserve the collection, so that students, scholars, and the general public may have the benefit of the artistic, religious, scientific, educational, and cultural value of the disputed objects.*

*The proposed amendment would not otherwise change the applicable statute of limitations. Accordingly, the true owner would have three years to recover his object from the non-profit organization. This would bring New York in line with the position of most jurisdictions, and in accord with the position suggested by legal scholars. In most states, the bona fide purchaser of goods from a thief is treated as a converter so that the statute of limitations begins to run from the bona fide purchaser's taking.*

*The proposed new section would also be consistent with the adverse possession theory, because the proposed act requires that within one year from the date of acquisition of the object, the object [shall have been published, displayed, or made available through a publicly-accessible catalogue].*

*The three-year limitation period would permit a museum which must return to the true owner an object which it had acquired with its purchase funds in good faith, at least a year in which to bring an action against the seller to recover the purchase price. Under the Uniform Commercial Code, the action by a museum against the seller must be brought within four years from the tender of delivery of the purchased object.*

*Finally, the recent Fifth Circuit United States Court of Appeals decision in* United States v. McClain *has made the proposed bill a matter of some importance. In McClain, after two trials and two appeals, the defendants' conviction under the National Stolen Property Act, of conspiring to transport through interstate commerce certain movable pre-Columbian artifacts, knowing these artifacts to have been stolen, was upheld. The legal theory under which the case was tried was that the artifacts were "stolen" only in the sense that Mexico generally has declared itself owner of all pre-Columbian artifacts found winthin its borders. A key question, in that case, however, was* when *did Mexico do so?*

*On the second appeal, the [defendants' conviction was upheld on conspiracy charges, but not] on the substantive counts because Mexico's laws were "too vague to be a predicate for criminal liability under our jurisprudential standards."*

*However, another court may permit vague patrimony laws to be a predicate for recovery of allegedly 'stolen' objects in a civil action. This is troublesome because of the broad sweep of many patrimony laws which, even with the aid of expert testimony, may be impossible to construe.*

*It is not inconceivable that extensive and indiscriminate claims could be made by art exporting countries as diverse as Mexico, Turkey, Egypt, Greece, Italy, Cambodia, Guatemala, and Nigeria for the recovery of any art or artifacts originally made in or discovered on their soil, exported from their country without a permit after the date of the asserted patrimony law. These objects will ordinarily have been purchased in good faith and the overwhelming majority have been in the collections of various New York institutions for decades.*

*Such claims would not only be disruptive and costly to defend, but conceivably could result in the decimation of the collections of our institutions. The loss to the general knowledge and education of the public would be irreparable.*

*If enacted, new Section 397-a of the General Business Law would not deprive any foreign country or other claimant of existing or future claims, but would merely trigger the running of the limitations period within which claims against non-profit organizations could be brought. The Act's requirement that the acquisition of the objects be published, displayed, or catalogued would give the art exporting countries or any other claimant reasonable opportunity to discover the whereabouts of its allegedly stolen objects, and an adequate time in which to press their claims.*

The list of stolen works in this newsletter is grouped by object type, and within that category by school and century. The present issue has four divisions: **Paintings, Drawings, Watercolors; Prints; Sculpture;** and **Decorative and Liturgical Arts**. An alphabetical index follows the list. The entries in the list are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the Art Theft Archive catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this list, or anyone who suspects that he has come in contact with an object on the list, should contact the Art Theft Archive. A star before the catalogue number (☆) means that a photograph of the stolen work is available at the Art Theft Archive.

An effort has been made to document the objects on this list, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners' attributions. IFAR accepts no responsibility for these attributions.

1. Malbone

3. Marsh

2. DeLuce

4. Marsh

## PAINTINGS, DRAWINGS, WATERCOLORS

*AMERICAN*

*18th century*

1. Edward Greene MALBONE (1777–1807). *Portrait of a Woman of the Brasher Family*, 1804. Watercolor on ivory, 7.6 x 6.6 cm. Oval-shaped miniature bust portrait of a woman, facing right; brown eyes directed forward, light brown hair with a beaded hair clip in the center. Her dress is light-colored and has a ruffled V-neck.
☆79.224. Brooklyn, NY. 10 Sep 79.

*20th century*

2. Percival DE LUCE (b 1894). *The Tea Ball.* Oil on canvas, 33 x 48.3 cm. Three quarter view of a woman sitting at a table dipping a tea ball into a cup.
☆79.226. New York, NY. 22 Oct 79.

3. Reginald MARSH (1898–1954). *Girl Riding a Merry-Go-Round Horse*, 1944. Chinese ink drawing, 68.6 x 101.6 cm. Signed l/r: "Reginald Marsh 44." Girl dressed in slacks, halter, mounted on horse in a carousel. In right background are a couple seen half length: female has dark eyes, male in sailor outfit.
☆79.221.2. New York, NY. Aug 79.

4. Reginald MARSH (1898–1954). *Three Girls on Rooftop Sunbathing.* Watercolor, 38.1 x 50.8 cm. Three female nudes on rooftop. Center figure is reclining, seated figure to right is removing robe. Third nude at left sits silhouetted against tall buildings in background.
☆79.221.1. New York, NY. Aug 79.

*BELGIAN, 20th century*

5. Rene MAGRITTE (1898–1967). *Decalcomanie,* 1966. Oil, 81 x 100 cm. Half-length figure of a man, seen from behind, dressed in black wearing a bowler hat. Beyond, are views of sky, white clouds and sea. Right side shows silhouette of same man against dark background. Same blue sky, white clouds and sea are visible inside silhouette. (This is an expanded description of painting listed originally in Oct Newsletter #9.)
☆79.170. Brussels, Belgium. 30 Aug 79.

*FLEMISH, 20th century*

6. Att to Erasmus QUELLINUS (1607–78). *Double Portrait: Rubens and Van Dyke.* Oil on wood, 30.4 x 45.7 cm. Portraits are placed side by side, and each is contained within an elaborately decorated lyre-shaped frame. A putti sits upon a reclining lion at lower center. Two profile male heads are placed back to back at center top. Frames are surrounded by flower and leaf motifs, doves and putti.
☆79.186.

*FRENCH*

*19th century*

7. Henri FANTIN-LATOUR (1836–1904). *Repose of the Holy Family.* Oil, 59.4 x 48.2 cm. Signed.
79.223.2. Great Neck, NY. 7 Oct 79. *Reward.*

8. Paul GAUGUIN (1848–1903). *Courtyard.* Oil, 40.5 x 53.3 cm. Signed.
79.223.3. Great Neck, NY. 7 Oct 79. *Reward.*

9. ———. *Street Scene.* Oil, 22.8 x 38 cm. Signed.
79.223.4. Great Neck, NY. 7 Oct 79. *Reward.*

*20th century*

10. Franz KUPKA (1871–1957). *Formes Irréguli eres.* Oil, 74.9 x 84.4 cm. Signed. Forms appear to be emanating from a source of energy or light in upper left corner. Some of the forms are star-like, others cloud-like; they converge and appear to overlap at bottom center.
79.223.10. Great Neck, NY. 7 Oct 79. *Reward.*

11. Henri MATISSE (1869–1954). *Portrait of a Young Lady.* Oil, 60.9 x 50.8 cm. Signed.
79.223.1. Great Neck, NY. 7 Oct 79. *Reward.*

12. Paul SIGNAC (1863–1935). *Le Port d'Antibes*, 1918. Oil, 64.7 x 81.3 cm. Signed and dated l/l. A pointillist composition depicting a semi-circular quay with several sail boats at dock side; three other sail boats are in the water. To the right is a three-arched bridge and a light tower. Two gentle sloping hills form the background. The sky is filled with swirling clouds. "Horse and cart" motif at lower left.
79.223.11. Great Neck, NY. 7 Oct 79. *Reward.*

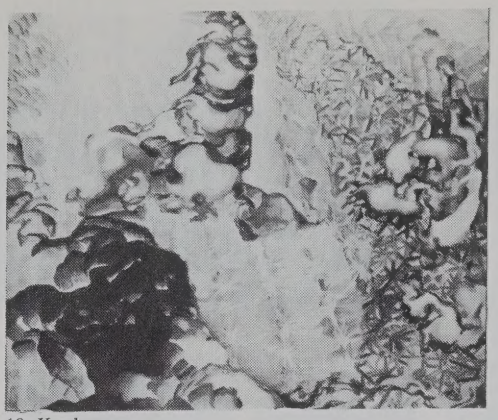
*GERMAN*

*19th century*

13. Unknown Artist. *Portrait of Wilhelm Eign First Lieutenant in the Royal Bavarian Army.* 1849–50. Oil on linen, 24.1 x 19 cm. Waist-length frontal portrait of young man with handlebar mustache wearing a dark uniform with high neck, gold buttons, braided epaulettes.
79.222. State College. PA. May 79.

*20th century*

14. Ernest Ludwig KIRCHNER (1880–1938). *Strasse mit Elektrischer Bahn.* Oil, 68.5 x 71.1 cm. Signed l/r.
79.223.6. Great Neck, NY. 7 Oct 79. *Reward.*

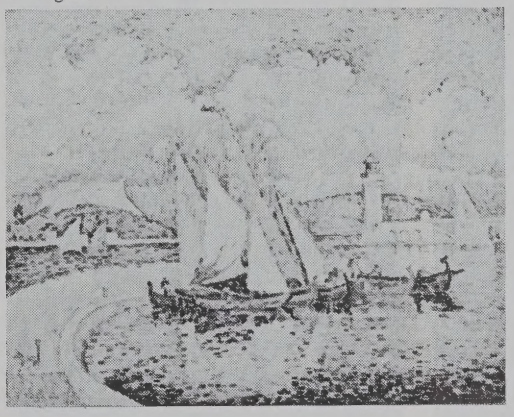


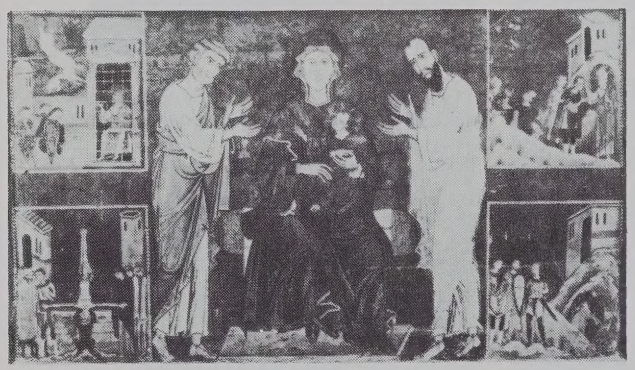
10. Kupka

6. Quellinus

13. German, 19th c.

12. Signac





15. Att Meliore

16. Altarpiece

17. Maestro di Panzano

18. Bicci de Lorenzo

19. Triptych

20. Att Studio Andrea del Sarto

21. Piola

22. Att Zampieri

23. Italian, 17th c.

24. Italian, 18th c.

*ITALIAN*

*13th century*

15. Att to MELIORE. *Back of an Altarpiece.* Panel, 93.5 x 153 cm. The central image is of the Virgin and Child enthroned, flanked by Saints Peter and Paul. At each side are two scenes placed one above the other from the lives of the saints. St. Peter is on the left, Paul at right.
☆79.235.1. Florence, Italy. 16–17 Aug 79.

*14th century*

16. Artist unknown. *Altarpięce.* Panel, 98 x 73 cm. Seated Madonna and Child wearing crowns are flanked by two angels whose arms are crossed over their breasts. Oval image is set in a wooden ogival frame.
☆79.235.3. Florence, Italy. 16–17 Aug 79.

17. Maestro di PANZANO. *Triptych.* Panes, 120 x 170 cm. The central image of the Virgin and Child and St. Catherine, and the two side panels of St. Peter and St. Paul are each in an ogival frame. In the cusp above the Virgin is Christ and in the cusps above the saints are prophets. Stippled halos surround each head.
☆79.235.2. Florence, Italy. 16–17 Aug 79.

*15th century*

18. Bicci di LORENZO. *Triptych.* Panel, 2 x 1.9 m. The central image is of the Virgin and Child enthroned. Flanking them on the left are St. Martin and St. John the Baptist, on the right are St. Nicholas and St. Thomas. Each group is an ogival arch. In the cusp above the Virgin is a Crucifixion scene with Mary and John in mourning. The predella relates the episodes in the lives of the above saints.
☆79.239. Florence, Italy. 8–9 Aug 79.

19. Unknown Artist. *Triptych.* Panel. Center panel shows Virgin and Child enthroned, flanked by two small donor figures seen in profile. In a trefoil above is Christ blessing. Each side panel has two standing male saints. Each group has a quatrefoil in circle above with an angel pictured at the left, and the Virgin Annunciate at the right. Each panel rises to a sharp point and the ends are topped by spires—four in all.
☆79.232. Siena, Italy. 9–10 Jun 79.

*16th century*

20. Att to Studio Andrea Del SARTO. *Portrait of a Shepherd Boy.* Oil on panel, 40.6 x 33 cm. Bust of a young man with dark hair and eyes, wearing a shepherd's cloak. He is looking over his right shoulder toward the viewer holding a staff in his left hand.
☆79.236. Santa Ana, CA. 19 Oct 79.

*17th century*

21. Domenico PIOLA (1627–1708). *Baptism of Christ.* Oil on canvas, 270 x 187 cm. Christ at center with hands folded across his chest and head downcast, crouches in river while being baptised by St. John who stands next to him on the shore at right. Three angels surround Christ holding His drapery. Above is the dove and a half figure of God the Father in a swirl of drapery flanked by pairs of putti.
☆79.233.1. Genoa, Italy. 15–18 Sep 79.

22. Att to Domenico ZAMPIERI (Il Domenichino) (1581–1641). *Madonna with Child and Saints.* Oil on canvas. Seated Madonna with a lily in her left hand, holds Child on her lap. She is flanked by two kneeling monks. The older monk at left kisses the right hand of Christ. Two large angels stand behind the Madonna talking to each other, one points. Six putti float above, two holding a bouquet of roses. Figures are portrayed on a raised stone platform with a marble floor below. A curtain is draped over two columns behind the group. Scene appears to take place out-of-doors as deep landscape with mountains, trees and sky are seen to the left.
☆79.233.2. Genoa, Italy. 15–16 Sep 79.

23. Unknown Artist. *St. Charles Borromeo Visiting a Leper.* Oil on canvas, 110 x 95 cm. In foreground the saint, dressed in voluminous robes, feeds an afflicted woman whose child lies at her feet. Figure to the right of the saint steadies a ladle. Behind is an interior filled with the sick. Parted drapes at upper left reveal a cluster of buildings.
☆79.234.1. Florence, Italy. 11 Jul 79.

*18th century*

24. Unknown Artist. *Saints Francis de Sales, Nicholas of Bari, Philip Neri.* Oil on canvas, 210 x 140 cm. Three kneeling saints are bathed in light which falls in rays. Central saint is a bishop with mitre holding a book with three round objects on top. The saint on the right carries a cross in the crook of his left arm. "Humilitas" is inscribed on a scroll at lower left.
☆79.234.2. Florence, Italy. 11 Jul 79.

*19th century*

25. DeSIMONE. *Reaper*, 1866. Oil on canvas, ca. 40.6 x 63.5 cm. Signed and dated: "1866." Title is name of sailing ship. Fully rigged schooner at center moving left across canvas. Two small boats in water, one at right foreground, the other in right background. Mountains in background.
79.209.1. Boston, MA. Summer 79.

26. Bernardino POLLINARI. *Self Portrait.* Oil on canvas, 42 x 35 cm. Bust portrait of a young man with dark curly hair in three quarter view. He wears a stiff white collar which comes up to his chin, a jabot, and a dark jacket, over this is a lighter colored coat. The thieves cut the canvas out of its frame leaving 4–5 cm on each side.
☆79.228. Piacenza, Italy. 8 Jun 79.

*20th century*

27. Gerogio de CHIRICO (b 1888). *La Torre.* Oil, 50.1 x 59.7 cm. Signed l/r. Focus is drawn to a central crenelated round tower with low buildings at each of its sides. Equestrian statue on a pedestal is at center right. An arched passageway at each side projects inward from the foreground to the central ground.
☆79.223.8. Great Neck, NY. 7 Oct 79.
*Reward*

28. Amedo MODIGLIANI (1884–1920). *Portrait of a Man.* Oil, 73.6 x 54.6 cm.
79.223.12. Great Neck, NY. 7 Oct 79.
*Reward.*

29. Gino SEVERINI (1883–1966). *Mandolin Player.* Oil, 74.9 x 90.1 cm.
79.223.7. Great Neck, NY. 7 Oct 79.
*Reward.*

*RUSSIAN, 20th century*

30. Marc CHAGALL (b 1887). *Les trapeyistes.* Mixed media on canvas, 64.4 x 48.3 cm. Signed l/c. Animal head dominates the central foreground. Embracing figures are standing at the right. A figure is seated on a trapeze bar at upper center. Fowl-like creature rendered in line drawing at upper right. Large graceful inverted figure occupies the space at the left.
☆79.223.13. Great Neck, NY. 7 Oct 79.
*Reward.*

31. Chaim SOUTINE (1894–1943). *L'homme en prière.* 127.6 x 63.5 cm. Signed l/r. Three-quarter view of an elongated figure of a man praying with folded hands placed close to his face. Work is executed in strong expressive brush strokes. The colors are bold and bright, red background, face and hands in shades of yellow, orange and red and the clothing is shown in varying colors—black, green, red, blue and yellow.
☆79.223.14. Great Neck, NY. 7 Oct 79.
*Reward.*

*SPANISH*

*17th century*

32. Juan de TOLEDO ("El CAPITAN") (1611–1655). *Landscape.* Oil. A large fortress is at left of harbor scene. A group of soldiers and sailors stand on a wharf outside its high walls.
☆79.194.4. Madrid, Spain. 25 May 79.

33. ———. *Landscape.* Oil. Harbor scene has tower-like structure with open archway at left. Soldiers and sailors are on wharf and in boats in the water.
☆79.194.5. Madrid, Spain. 25 May 79.

34. Att to Francisco de ZURBARAN (1598–1664). *Still-life of Crockery.* Oil. Diagonal arrangement of three bowls stacked one inside the other and two pitchers, one standing upright, the other on its side. Background in deep shadow.
☆79.194.3. Madrid, Spain. 25 May 79.

*18th century*

35. Att to Francisco de GOYA y LUCIENTES (1746–1828). *Prince Carlos Isidro.* Oil. Portrait of young male seated holding a sword in his right hand, the blade rests on his knees. Hand and face brightly lighted, the rest in deep shadow.
☆79.194.2. Madrid, Spain. 25 May 79.

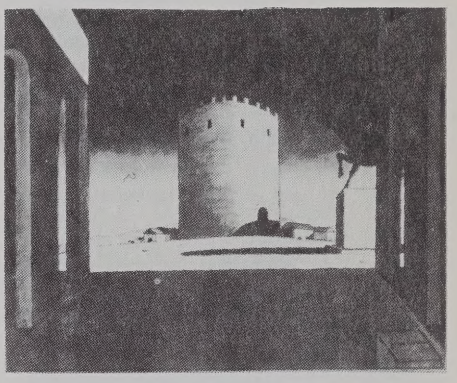
36. ———. *Virgin Mary in Old Age.* Oil. Bust of old woman with face in bright light, the remainder in dark shadow.
☆79.194.1. Madrid, Spain. 25 May 79.

*20th century*

37. Juan GRIS (1887–1927). *Still Life.* Oil, 36.8 x 44 cm. Signed.
79.223.5. Great Neck, NY. 7 Oct 79.
*Reward.*

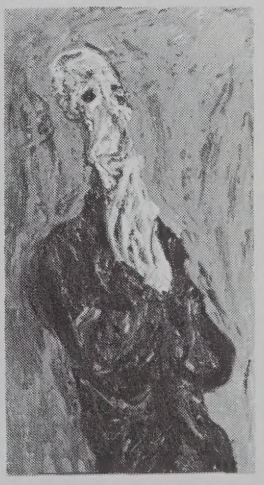
26. Pollinari

27. De Chirico



30. Chagall

31. Soutine



## PRINTS

*RUSSIAN, 20th century*

38. Marc CHAGALL (b 1889). *Artist's Studio.* Lithograph, 48.3 x 50.8 cm. Artist at easel with reclining nude model. Peach colored background.
79.204. Dallas, Texas. Jul 79.

*SPANISH, 20th century*

39. Salvadore DALI (b 1904). *Lincoln in Dali-Vision*, 1976. Mixed media lithograph, 60.9 x 43.1 cm. Signed: "H. C." Nude female figure seen from back at center placed in front of overall grid pattern of squares. In one square at lower left is a small portrait of Lincoln; at lower right is a larger drawing showing the profile of a female with long hair and eyelashes.
☆79.187. Madison, Wis. 30 Sep-1 Oct 79.

40. Bolinger

## SCULPTURE

*AMERICAN, 20th century*

40. Truman BOLINGER (b 1944). *Thanatopsis.* Bronze, h 38.1 cm. A cowboy, head lowered, stands next to his horse and gazes down upon a reclining or dead calf. Mounted on wooden base with brass plaque with title and artist's name.
☆79.227. Sheridan, Wyoming. Mar 79.

*GERMAN, 20th century*

41. Wilhelm LEHMBRUCK (1881-1919). *Badende,* 1905. H 63.5 cm. Signed 1905.
79.223.9. Great Neck, NY. 7 Oct 79.
*Reward.*

*ITALIAN*

*15th century*

42. Unknown Artist (The Marches School). *Madonna and Child.* Polychrome wood, h 120 cm. Seated, fully draped Madonna with eyes downcast, holds child on her left leg. The child wears a gown with sleeves and holds a bird in His outstretched right hand.
☆79.231. Urbino, Italy. 30 Jul 79.

*17th century*

43. Unknown Artist. *Madonna and Child.* Polychrome wood. Enthroned Madonna holds standing Christ Child on her right knee. She holds a closed book in her left hand which rests in her lap. Christ holds orb in his right hand. Both wear elaborate crowns.
☆79.229. Rome, Italy. 31 Jul-1 Aug 79.

42. Italian, 15th c.

43. Italian, 17th c.

## DECORATIVE AND LITURGICAL ARTS

### CARPETS

*PERSIAN, 19th century*

44. *Hamadan.* Wool, 92.9 x 154.6 cm.
79.225.6. Waterbury, Conn. Jul 79.

45. *Hamadan.* Wool, 123.1 x 244.3 cm.
79.225.7 Waterbury, Conn. Jul 79.

46. *Hamadan* runner. Wool, 62.8 x 396.2 cm.
79.225.8. Waterbury, Conn. Jul 79.

47. *Kashan.* Wool, 93.7 x 245.1 cm.
79.225.4. Waterbury, Conn. Jul 79.

48. *Kerman.* Wool, 92.7 x 122.4 cm.
79.225.5. Waterbury, Conn. Jul 79.

49. *Sarouk.* Wool, 243.8 x 121.9 cm.
79.225.9. Waterbury, Conn. Jul 79.

### CLOCKS

*AMERICAN*

*19th century*

50. Simon WILLARD (1753–1848). *Banjo Clock,* 1810–25. Mahagony with brass works, h 83.8 cm. Signed on face: "Willard." Glass panels painted to resemble wood; wooden acorn finial.
79.209.3. Boston, Mass. Summer 79.

51. ———. *Presentation Banjo Clock,* 1810–25. Wood with brass works, h 83.8 cm. Brass finial. Reverse glass painting on base shows an island, boat, and cows drinking.
79.209.4. Boston, Mass. Summer 79.

*20th century*

52. WATERBURY CLOCK CO. *Grandfather Clock.* Mahogany case with brass works, 236.9 x 63.2 cm. Eight-day weight driven brass movement with tubular gong and half hour strike. Gilt dial shows moon phases. Has dead-beat escapement and heavy, polished movement plates.
79.225.1. Waterbury, Conn. Jul 79.

53. ———. *Library Wall Clock.* Mahogany case, 112.4 x 44.1 cm, dial diam 20.3 cm. Eight-day weight driven pull wind movement with half-hour and hour striking gong. Arabic figures on the porcelain dial.
79.225.2. Waterbury, Conn. Jul 79.

54. ———. Willard style *Banjo wall clock.* Wood. Eight- day weight driven movement.
79.225.3. Waterbury, Conn. Jul 79.

FURNITURE, DECORATIONS

*ITALIAN, 18th century*

55. Unknown Artist. *Eight Framed Mirrors* (ca 1740–60). Wood, 90 x 30 cm. Elaborately carved and gilded frames with garlands of flowers and leaves across top and down sides. A halo of stylized leaves rises above the top. Bottom has flowers and leaves extending up sides with three candleholders placed at the lower edge of the mirror.
☆79.230.1–8. Siena, Italy. 29–30 May 79.

LITURGICAL OBJECTS

*HEBREW, 20th century*

56. *Torah Ornaments.* Silver, ornaments approx h 33 cm, breast plates approx 30.4 x 20.3 cm. Twenty-four hand chased, inverted cone-shaped, silver ornaments, consisting of rimonim, or head pieces that cap each wooden post, at least one *yad* or pointer, and ten silver breast plates, *hoshen.*
79.189. New York, NY. 9 Oct 79.

*ITALIAN*

*18th century*

57. *Five Candlesticks.* Silver gilt wood, h 107 cm. Baroque style with repeated leaf pattern and carved Greek key and circle motif around base.
☆79.240.7–11. Piacenza, Italy. 30 Apr 79.

58. *Six Candlesticks.* Silver gilt wood, h 130 cm. Baroque style, elaborately carved and decorated with leaf design. Greek key and circle motif embellish the base.
☆79.240.1–6. Piacenza, Italy. 30 Apr 79.

59. *Monstrance.* Silver. The glass enclosed relic box is surrounded by sunburst vine and grape designs. A sheaf of wheat rises at the top. On the stem are two figures in flaming robes holding a burning heart aloft. Base is footed and has scroll and shell designs.
☆79.238.3. Cosenza, Italy. 18 Apr 79.

60. *Four Monstrances.* Silver wood, 64 x 24 cm. Elaborately carved with a cross on top and standing on three legs atop a base.
☆79.240.20–3. Piacenza, Italy. 30 Apr 79.

61. *Four Monstrances.* Silver gilt wood, 90 x 39 cm. Oval relic box rests on a flower and is surrounded by carved curved shapes and leaf patterns. A square cross adorns top. Shell motif is between feet at base.
☆79.240.16–19. Piacenza, Italy. 30 Apr 79.

62. *Six Putti Sconces.* Silver gilt wood, h 80 cm. Winged putti hold large torch-like sconce with candle.
☆79.240.24–29. Piacenza, Italy. 30 Apr 79.

63. *Four Vases.* Silver gilt wood, 40 x 25 cm. Vases carved in a flowering pomegranate design on a squared base with corners cut on the diagonal.
☆79.240.12–15. Piacenza, Italy. 30 Apr 79.

*19th century*

64. *Chalice,* 1858. Silver. Date: "MDCCCLVIII" on base. Covered silver chalice with sun-burst cross on the top. Base and stem are decorated with leaf patterns and oval medallions. Bowl and lid are unadorned.
☆79.238.2. Cosenza, Italy. 18 Apr 79.

65. *Chalice.* Silver. Covered silver chalice with a cross on the top. Plant-like decoration is confined to the base and stem. Bowl and lid are unadorned.
☆79.238.1. Cosenza, Italy. 18 Apr 79.

66. *Processional Cross.* Silver. Cross with small figure of Christ has rays of light emerging from upper corners of crossing. Sculptured finials cap the four ends. Overall sculptural designs on cross and circular base which narrows into tube to hold the pole for processions.
☆79.238.4. Cosenza, Italy. 18 Apr 79.

TAPESTRY

*ITALIAN, 20th century*

67. Alighiero BOETTI (b 1940). *Map of the World,* 1972. Canvas and thread, 155.6 x 236.8 cm. Map of the world with every country represented by a flag, blue background.
79.237. New York, NY. Mar 79.

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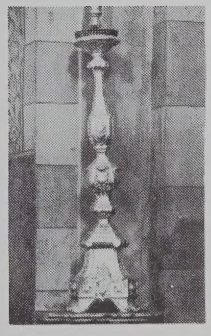


57. Candlestick

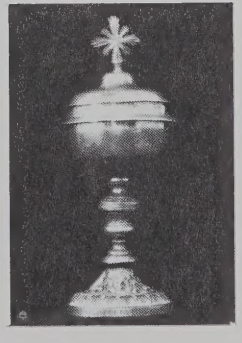
59. Monstrance

61. Monstrance

62. Putti sconce

63. Vase

64. Chalice



66. Processional cross

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BULLETIN

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Under this agreement, IFAR hopes to increase both the circulation and the coverage of the *Newsletter*. Beginning in 1980, the *Newsletter*, retitled *Stolen Art Alert*, will be published in 12 issues rather than 10, encompassing news material and stolen object reports from a broader range of international sources. In the spring of 1980, Bowker will also publish a double issue of IFAR's *Index of Stolen Art*, covering the years 1978 and 1979.

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